



# FORTITUDINE

NEWSLETTER OF THE MARINE CORPS HISTORICAL PROGRAM

VOL. IV

WINTER 1974-75

NO. 3



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# FORTITUDINE

was the motto of the United States Marine Corps in the 1812 era.

Vol. IV

WINTER 1974-75

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## NEWSLETTER OF THE MARINE CORPS HISTORICAL PROGRA

Director's Page . . . . .	3
Panama-Vieques-Solid Shield Art . . . . .	6
Paintings by Major Charles Waterhouse . . . . .	9
Bicentennial Traveling "Museum" . . . . .	11
Parris Island Museum Opens. . . . .	13
Professional Development. . . . .	16
Tun Tavern Reconstruction . . . . .	17
New History and Museums Logotype. . . . .	18
"I am going on patrol, who comes with me?"	19
People and Places . . . . .	22

## Cover

After the victory at Princeton, in which Nicholas' Marine Battalion played a key part, Washington's army went into winter quarters at Morristown, New Jersey. The Marines remained with the army through January and in February returned to Philadelphia. Marine artist, Major Charles Waterhouse, here gives his impression of a Marine sentry at Morristown which, for hardships endured, rivaled that other bleak winter at Valley Forge. For the story of Waterhouse's series of paintings on Marines in the Revolution, see page 9.



# Director's Page

"Serendipity," is one of the favorite words of Ben Frank who heads our Oral History Unit. He tells me it means one good thing leads to another. If so, the workings of the Marine Corps Historical Program are markedly serendipitous.



A number of happy events grew out of a conversation with the Secretary of the Navy, J. William Middendorf II, at the reception last July for the Commandant's Advisory Committee on Marine Corps History at the Center House Mess. It was a six-to-eight cocktail party but it lasted, as good parties have a way of doing, until about nine-thirty and we were down to a hard-core of six or seven persons and the Secretary. We had been telling him what the Historical Program was doing and what it planned to do. We had also just given him the first copy, just received from the Government Printing Office, of our reprint of McClellan's *Uniforms of the American Marines, 1775 to 1829*. There is a photograph on the cover of the Anthony Lewis DeRose portrait of Major John Marshall Gamble, painted probably between 1827 and 1834 and this led to a discussion of art in the Marine Corps.

Mr. Middendorf asked to what extent the Marine Corps was going to be represented in the exhibit of World War II combat art that was being put together by CHINFO. (In the Navy most combat art is under the Chief of Information rather than in the Museums Branch of the History and Museums Division as is our case.) We gave the classic answer: we didn't know but we would find out. We also volunteered the services of journalist-historian Robert Sherrod, who is a member of our Advisory Committee and who was standing there with us, to write some program notes for the exhibit. Mr. Middendorf also wondered if there was a painting of the sugar mill at Saipan.

Then we talked about the Marine Band and the concert that had just been held featuring some of Mr. Middendorf's marches. This led to some talk about the Band Hall which is just on the other side of the main gate of the Marine Barracks from Center Hall Mess. The Secretary raised a good question: why was it just the "Band Hall," why hadn't it been given a name? No one could give a good reason as to why it had not been named (although there were several varying explanations of lapse) and all present concurred that the designation should be the "John Philip Sousa Band Hall."

The dedication was held the evening of 7 October and the Marine Band with an all-Sousa program never sounded better. The band was under the direction of MGySgt John Bourgeois and he had selected an almost-forgotten Sousa arrangement (1890) of *The Star Spangled Banner* which seemed to incorporate the whistle and bang of the rockets passing overhead; *The Rifle Regiment*, written for the 3d U. S. Infantry in 1886; the suite, *Looking Upward*

(1902); *Semper Fidelis* (1888) (we had the original score in Sousa's own hand on display for the occasion); and the greatest march of them all, *The Stars and Stripes Forever*, which Sousa wrote on Christmas Day 1896. For an encore, there was *The Thunderer*.

Among those present, in addition to Secretary Middendorf and the Commandant, were the grandson of Sousa, Mr. John Philip Sousa III, and his sister, Mrs. James Gillon. A mock-up of a suitable plaque was unveiled and there was an exhibit of Sousa memorabilia. From this exhibit has grown plans for a "Band and Barracks Museum" to be housed in the Band Hall which will portray the parallel histories of the Marine Band and the Marine Barracks at Eighth and Eye.

A week later, on Sunday afternoon, 13 October, the Navy World War II Combat Art Show opened at the Reserve Officers Association's Minute-Man Building at 1 Constitution Avenue, NE, Washington. It, too, was a great occasion. Earlier we had been invited by the Secretary to assist him in choosing the pieces to be hung. This led to the rediscovery of some great Marine Corps art in the Navy's collection.

The Navy has done a much better job of conserving its World War II art than we have done (most of ours has been lost) and for this much credit should go to Curator Charles Lawrence who has been with the Navy Combat Art Center since 1946. Of the 190 works selected for the exhibit, some 27 had Marine Corps content, and one of them was William Draper's *Sugar Mill at Charan Kanoa, Saipan*.

Twenty-six artists are represented in the exhibit and of this number 10 were present for the opening ceremony. Among those attending were Standish Backus, Jr., William F. Draper, Albert K. Murray, Mitchell Jamieson, Alexander Russo, Joseph Hirsch, Ogden Pleissner, Jon Whitcomb, Robert Benney, and Hughie Lee-Smith. Mr. Middendorf presented them with certificates of appreciation. We asked some of the artists present how their work looked to them after 30 years and most said they were satisfied with it.

Col Donald Dickson, USMCR, perhaps best known for his Guadalcanal sketches, is represented in the exhibit by a single oil, *After the Battle*, done on Namur in 1944. Don was ill in the Naval Hospital at Bethesda and unable to attend the reception. We took his certificate of appreciation out to him on the afternoon of 31 October. We also told him that we had an exhibit of his Guadalcanal sketches hanging in the corridor off the main entrance to Headquarters, U. S. Marine Corps. Don died on 28 November and was buried with full military honors on 3 December.

*Combat Art of World War II* is now on national tour, presently being exhibited at the United States Customhouse, New York World Trade Center in New York City. Further scheduling of the exhibit will be accomplished in Fiscal Year 1976.



Mitchell Jamieson has more works in the exhibit than anyone else, 56 of them, including some very evocative scenes of Okinawa. Also well-represented was the late Kerr Eby with 17 pieces, all of them of Marine interest. Of Kerr Eby, Robert Sherrod in his program notes wrote: "During the 76-hour battle for Tarawa Atoll in November 1943, I encountered a distinguished looking older man -- he actually was 54 -- busy with pencil and sketch board on the corpse-laden beach of tiny Betio Island . . . He said he was Kerr Eby. . . From Tarawa Mr. Eby went to Bougainville, which the 3rd Marine Division had invaded three weeks earlier. There he encountered jungle, the other principal topographical ingredient -- besides coral -- of the Marine's war."



*Navy Secretary J. William Middendorf II, selects art for the Navy-Marine Corps World War II combat art show with help from Brigadier General Simmons and Lieutenant Commander B. J. Kelly.*

# Panama-Vieques-Solid Shield Art

*By Major John T. Dyer, USMCR*

Early in the morning of 19 April 1974, men of the 2d Battalion, 2d Marines mustered in the dark at Camp Lejeune and boarded trucks and jeeps that took them to Morehead City where they loaded aboard four US Navy landing ships, the USS *Shreveport*, USS *Austin*, USS *Pensacola*, and the USS *Manitowa*. A portion of that battalion, its equipment, and this artist boarded USS *Shreveport* which would carry us to the Panama Canal Zone and Jungle Training, Vieques Puerto Rico for maneuvers with the Venezu-

elan Marines, and back to Camp Lejeune, N.C. for participation in Operation Solid Shield.

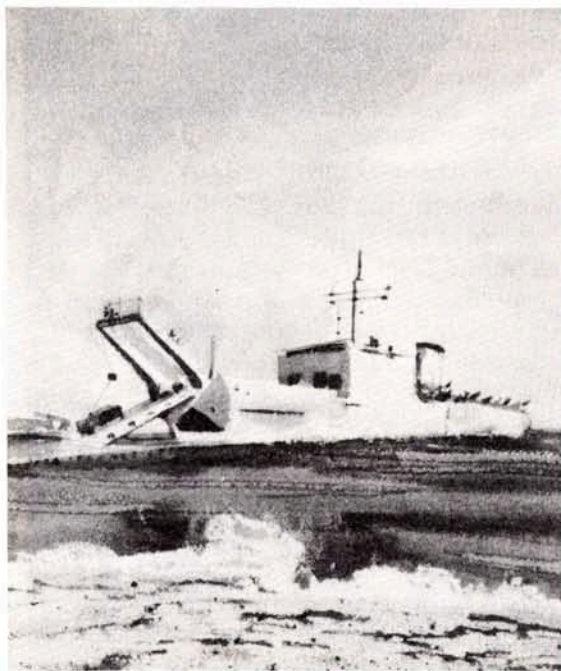
The first day out, ammunition, which could not be loaded in port, was delivered slung in nets below CH-53 Marine helicopters from Camp Lejeune. More than one pallet, improperly secured, fell into the sea with a relatively small splash when viewed against the great 360 degree expanse of crisp, blue-green ocean.

The Marines engaged in normal shipboard routine for the next five days; P.T. around the helicopter landing platform deck, classes held in the hot, crowded berthing areas, cleaning weapons wherever the Marine found it most comfortable to do so, good Navy chow, eaten in shifts, man overboard drill, and the nightly movie.

Our cruise took us through the infamous Bermuda Triangle, an area of ocean where men, aircraft, and ships have mysteriously disappeared and have never been accounted for.

Life as a short term sailor gave me an excellent opportunity to prove the value of the Polaroid SX-70 color camera to the combat artist. Two paintings and a portion of a third were completed aboard the *Shreveport* in the relatively luxurious battalion executive's state room.

The camera had its bad points, such as too slow a speed to take sharp photos indoors or under jungle



*USS Manitowa unloads  
supplies at Vieques, Puerto Rico*



canopy and blue skies that turned out yellowed in the prints. The artist, of course can correct for this where the camera cannot. Nevertheless, the compactness of camera and film proved a boon for field use with none of the mess and fuss of other Polaroid cameras.

In addition to the SX-70 I carried my 10-year old Miranda 35mm camera. I got many a shot with this higher speed camera that would have been missed with the SX-70.

One 25-sheet block of 14" X 20" D'Arche's watercolor paper, a small watercolor box, a few watercolor tube paints, four favorite brushes, two sketch books, and an eraser completed my art kit and all comfortably fit in the center of my B-4 bag. A Corpsman's A-1 unit bag carried film, the Polaroid camera, notebooks, pencils, pens, and cigarettes.

We arrived in the Panama Canal Zone on 25 April, Thursday, and were transported by LCVs and LCMs from the ships to the US Army's Fort Sherman, home of the Jungle Operations Training Center. As we rode into the beach we observed rows of bleached white triple decked barracks and housing that gleamed against the blue of the sky, deeper blue of the ocean, and greens of the jungle.

The battalion settled itself in its barracks the first day and was up at 0500 for physical training. The battalion was broken down into companies and the companies halved to attend various classes in rotation.

A lecture on reptiles and animals which could be found in the area was given by an Army instructor on the first day of training and had

the desired effect of making us very respectful of the creatures.

Water survival emphasized the use of rubber rafts, home-made rafts of grass wrapped and tied in a poncho, and the rope crossing of bodies of water. Again ropes were used as all hands rappled from a formidable 40-foot tower.

The officers and staff NCOs got their come-uppance when the lecture on food and survival offered the Army instructors the chance to proffer the Marine leaders such delicacies as raw chicken livers and hearts. No one backed down in front of the men-- Very chewy!

Jungle navigation in the daytime is incredibly difficult and to move through this terrain at night is almost impossible. With compass and maps Marines made their assigned reference points and looked as if they had been out for a month in the bush rather than only for a few hours. Their uniforms were torn and soaked with sweat and water from stream crossings.

Jungle operations can be dangerous and peacetime maneuvers demand their casualties. A Marine's imagination can conjure frightening pictures of snakes and other animals as he lays wrapped in his poncho liner along the edge of a pitch black jungle trail and listens to strange rustlings in the bush and only complete physical exhaustion allows him to sleep.

It rained torrents one night. We were extremely lucky to have gone through the course in the dry season. A few weeks later and we would have been constantly drenched

and slithering in muck according to a veteran Army sergeant.

Every day was a full day while at Fort Sherman with Marine Corps Physical Training tacked on to the strenuous Army schedule. Still there was time for most Marines to visit three very interesting sites. One was the canal locks at Gatun which were in operation. Another was Fort San Lorenzo, dating from Columbus days in 1502 and recently restored by a joint effort of Fort Sherman soldiers and Panamanians.

The third was the remains of World War II coastal defense forts that are rapidly being taken over by



*LVPT-7 at Vieques, Puerto Rico.*

the jungle. Marines acquired various pets in the jungle, one a parrot, another a baby four-inch boa constrictor and another hilarious looking sloth. All pets were turned into the Army Zoo at Fort Sherman before we left.

On 3 May, the battalion returned to its ships and landed in Vieques, Puerto Rico on 8 May with the Venezuelan Marines. Shortly afterwards a helicopter flew me to Roosevelt Roads where I boarded a C-130 to Cherry Point, N.C.

The next time I saw the battalion was on 31 May when they stormed ashore at Onslow Beach, Camp Lejeune, N.C. during Operation Solid Shield. Observers saw nothing of the amphibious landing since it was scheduled for 0630 and the beach was thick with fog until 0930. Most Marines were ashore by this time.

It was ideal weather for such an amphibious operation but for the VIPs and other observers in the stands it was disappointing in that their impression of the landing was acoustical only and not visual.

When I arrived back in Washington, D.C. I was anxious to get to work on my finished paintings. I worked in my studio from references that were gathered while on the operation. The references consisted of sketches and scribbles made on the spot, more finished roughs made aboard ship or in quarters after working hours, 35mm slides, some black and white prints, and the polaroid photographs.

At this writing, 12 paintings have been turned in to the Marine Corps Art Collection. I anticipate at least three more.



## Paintings by Major Charles Waterhouse

When it was decided that a book on Marines in the Revolution was to be researched and written for the Bicentennial by the Historical Branch the matter of suitable illustrations was considered. The illustrations should be in color. They should be meticulously researched in every detail. And, they should be painted by an artist with a feel and a flair for recording military and naval activities, an abiding interest in history and historical reconstruction, and a master of romantic realism in art. Such an artist was found in Charles Waterhouse.

Waterhouse had been a Marine in World War II where he had been wounded at Iwo Jima fighting with the 5th Marine Division. Inspired towards an art career by the Marine drawings of Colonels John W. Thomason and Donald L. Dickson, he returned from the war to study art at the Newark School of Fine and Industrial Art.

His instructors at the Newark School were W. J. Aylward and Steven R. Kidd, both former students of Howard Pyle and dedicated exponents of the Brandywine tradition of realistic historical art. Waterhouse embraced that tradition and continues it today in his paintings.

In the years after graduating from the Newark School, Charles Waterhouse produced a tremendous volume of work for national magazines in a wide range of media, techniques, subjects, and audiences.

This career was extended during the Vietnam War years to on-the-scene military art as Waterhouse, under the auspices successively of the Marine Corps, Navy, Air Force, and Army visited Vietnam, Alaska, the Western Pacific, and the Atlantic as a combat artist.

In 1973 Waterhouse returned to active duty as a Marine Reserve major to execute the series of painstakingly researched and emphatically painted scenes of Marine activities in the American Revolution. The research and painting of the 14 works occupied Major Waterhouse for the better part of 18 months.

His Vietnam tours resulted in published works, *Vietnam Sketchbook*; *Drawings from Delta to DMZ* and *Vietnam War Sketches*; *From the Air, Land and Sea*. Both books are crammed with forthright interpretations of fighting men, their equipment, and weapons and of sympathetic delineations of the local people, their customs, and the countryside.

In describing his work, Major Waterhouse states that he, "has attempted to portray the proper people performing their selected functions with conviction against a background reflecting the color, time, and mood of the situation in a dramatic and organized manner and leaving the viewer with a sense of the truth of the moment and not just an impression of a picture of an 'event' but of the event itself."

The paintings are being used in a multitude of ways during the Bicentennial years. The original 40" X 60" acrylic paintings will be shown widely in public galleries and museums beginning with Headquarters, Marine Corps in January. They may be seen in February at the State Museum in Trenton, N.J., and in March and April at the Naval Academy at Annapolis. Later in the year they will appear at the Second U. S. Bank building in Philadelphia's National Independence Historical Park from October through December. Exhibits of framed reproductions will be available for loan from the Marine Corps Art Collection as well.

Beginning in January 1975 --  
the Corps' Bicentennial Year --

they are appearing as wrap-around covers for the *Marine Corps Gazette* which will also publish them as a portfolio of 14 reproductions.

Together with over 60 spot drawings by Major Waterhouse, they will be used in color to illustrate *Marines in the American Revolution*, a major historical work which is being published by the Government Printing Office, and in black and white in a short pictorial history.

They are also being used as the basis for slide shows in the Marine Corps vans of the Armed Forces Bicentennial Exhibit Van caravans and in the Marine Corps Museum and Memorial in New Hall in Philadelphia.



*"The Landing at New Providence" 3 March 1776, by Major Charles Waterhouse.*



Major Waterhouse is working now on a painting of the battle of Tarawa which will be the Commandant's commissioning gift to the USS *Tarawa* in the fall. Future assignments contemplated for Waterhouse include a series of paintings on Marines in the conquest of California during the Mexican War which may eventually hang in the Ranch House at Camp Pendleton and a series on the history of the

Marine Band and Marine Barracks, Washington, to hang in a Band and Barracks Museum at Eighth and Eye.

Looking still further into the future, it is hoped that Major Waterhouse will be able to record virtually all the history of the Corps in his magnificent style for the enjoyment and instruction of future generations of Marines.

## Bicentennial Traveling "Museum"

From July 4, 1975 through December 1976, sixteen exhibit vans will tour the United States presenting the theme: *"The History of the American Armed Forces and Their Contributions to the Nation."*

The four Marine Corps vans have been designed and constructed by contractors under the guidance of Col Raymond Henri, USMCR (Ret) and 1stLt Babs M. Meairs, USMC, attached to the Museums Branch. Some 30 Marines will man the vans as part of joint caravans of four vans each, one from each service.

The project divides the country into four geographical areas, similar to the time zones. Within each area, a caravan of four tractors with 40-ft. expansible vans, one for each service, will participate in local Bicentennial activities. The caravans will tour large cities and small towns, and will provide impetus to several community Bicentennial observances.

Exhibit vans will use modern equipment and techniques to enhance the presentations, making them entertaining as well as educational.

Exhibits in the Marine Corps vans will illustrate the Corps' colorful history and contributions in five sections, under the theme: *"Heritage of the Corps."*

The basis for the design was a walk-through history told in five segments. Each segment tells a story of a particular era: The Revolutionary War, The Century of 1798 to 1898, The Marine Band, The Twentieth Century, and The Marine Corps of Today.

Visitors entering one of the Marine Corps vans will be greeted by a Continental Marine splashing ashore at New Providence in the first American amphibious attack. A slide show of paintings on Marines in the Revolution tells the story of Marines in that War. Moving into the next century, Marines can be seen in action, from Tripoli to Japan and Korea. In the third section of the van a small theatre highlights the history of the Marine Band as *"The President's Own,"* and the contributions to American music of John Philip Sousa.

The section on Twentieth Century Marines shows the innovations

of Marine amphibious warfare and the development of Marine aviation. In the final segment a short movie depicts the training and job specialties performed by men and women today, carrying on the traditions and heritage of the Corps. The final panel displays the Iwo Jima flag raising -- photograph, stamp, and statue.

The vans will not only show the many facets of the Marine Corps, but will display some of the creative talent of individual Marines. Artwork from the Marine Corps Art Collection has been used including extensive use of the paintings by Major Charles Waterhouse, USMCR.

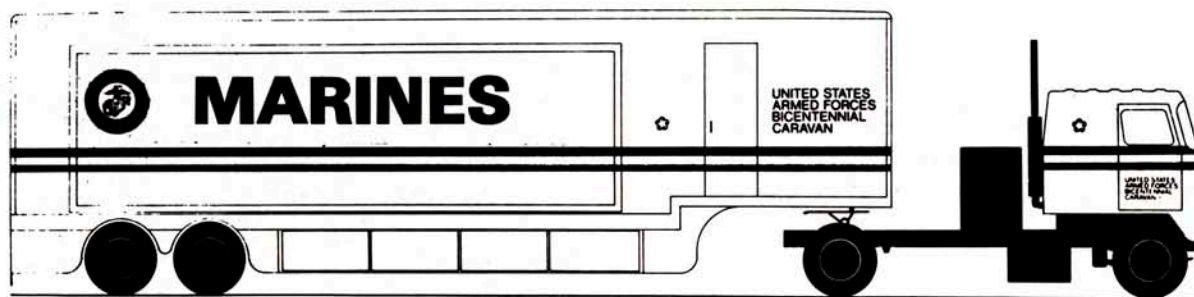
Men from each service will man the caravans, serving as displaymen while the exhibits are open and as maintenance men when the exhibit vans are closed. Mechanics, electricians, photographers, machinists, and vehicle operators from each

service will be thoroughly trained with the vans before going on the road.

Four "Operating Locations" have been established to schedule and program van appearances around the country. Each of these offices is run by an officer from one of the four services and a joint service staff. At Wright-Patterson Air Force Base, Captain John Fitch, USMC, has been in liaison with states from Michigan to Louisiana. On the west coast, MSgt J. L. Smith, USMC, is a caravan commander out of McClellan Air Force Base, and GySgt D. E. Ripley will lead caravans on the east coast from Bolling Air Force Base.

The vans are planned to travel north in the summer and south in the winter. Once approved, schedules will be sent to reserve units and state and local Bicentennial committees.

BMM



*Drawing shows exterior of Marine Corps vans of the US Armed Forces Bicentennial Caravan.*



## Parris Island Museum Opens

The Parris Island Museum was opened 8 January 1975 by General Robert E. Cushman, Jr., in a ceremony that included amongst its guests not only senior Recruit Depot personnel but also members of the civilian and retired community. In his remarks the Commandant hailed the new museum as a first major step in establishing a coherent Marine Corps-wide command museum program, stressing the role of museums and exhibits in making the Marine Corps' proud history and rich heritage tangible to Marines and friends of Marines.

General Cushman pointed out that the Parris Island Museum was a recruit's museum, designed to help each new Marine and his family understand the Parris Island experience the recruit had just weathered and to strengthen his pride in the Corps he was entering. In addition, the distinct regional flavor of the museum, said the Commandant, will inform Marines of local military history and will help the citizens of the area to better understand the relationship of Parris Island to the surrounding community.

Parris Island had a head start in achieving a command museum in that it had in its War Memorial building the first essential: a suitable structure in which to house the museum.

The memorial building, with its handsome two-level rotunda and adjoining galleries had been designed with museum use in mind, but, although used for rudimentary exhibits, it had never been developed to its full potential.

Recognizing the possibilities offered by the building, MajGen Robert H. Barrow, Commanding General of the Recruit Depot, invited the Director of Marine Corps History and Museums to survey the building and discuss its development into a full-fledged museum. This was done in December 1972. As conceived by both MajGen Barrow and BGen Simmons, the museum would tell both the history of Parris Island and the contemporary story of the Recruit and that, in addition to static displays, provision would also be made for rotating or topical exhibits. What was achieved closely follows this conception.



*French Huguenot colonist Jean Ribaut who established Fort Charles on Parris Island in 1562. (All photographs in this article by Sgt Frank Polak.)*



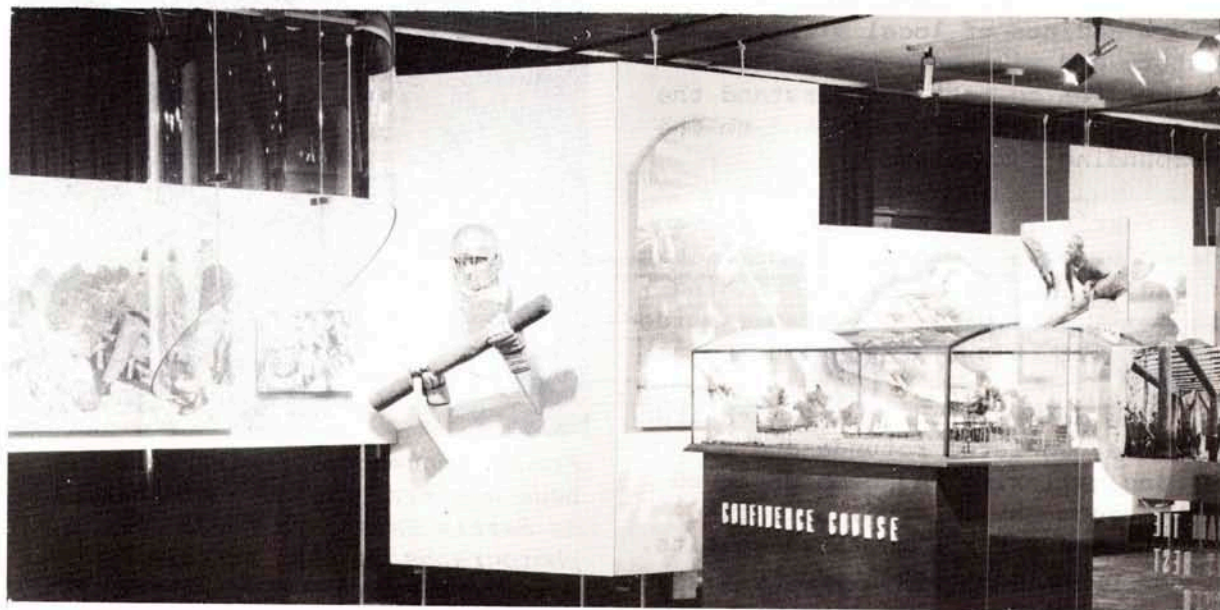
Maj Will A. Merrill was assigned as first director of the Parris Island Museum followed by Maj. Keller F. Johnson, Jr., who got the initial effort underway with the assistance of GySgt Peter Dawson. Johnson was relieved in July by Maj Edward M. Condra III who pushed the project through to the outstanding museum opened by the Commandant in January. Condra combined his talents as an engineer, combat artist, and industrial designer to produce an integrated series of high quality exhibits.

A tour of the museum begins with exhibits in built-in wall cases on two prominent figures in early local history-- French Huguenot explorer, Jean Ribaut; and a typical colonial planter of the early 18th Century, who might well be the first English settler, Alexander Parris. In 1562, Ribaut established Charles Fort on what was to become Parris Island. Today, the Ribaut Monument marks that spot.

Inside the museum rotunda are eight more wall cases containing

manikins in Marine uniforms of the various periods of Parris Island history from its establishment in 1891 to the present. The cases also include weapons, equipment, maps and photographs telling the story of each period.

To the right of the rotunda is the Contemporary Room. Here, eleven weeks of recruit training, from initial enlistment to graduation, are presented. Electronic sound tubes echo the sharp sounds of drill and weapons training. Photomurals and displays disclose the change from inexperienced recruit to proud capable Marine and the meaning of the esprit de corps he has acquired. Next to this room is the Visual Room where slide/tape and special television productions may be viewed. To the left of the rotunda framed photographs of early recruit training line the passageway to the Weapons and Woman Marine Rooms. In the former a selection of individual weapons used through the years by Marines at Parris Island is exhibited.



*One of several exhibits on the recruit experience in the Contemporary Room.*



The Woman Marine Room exhibits period uniforms, historical items, photographs and paintings relating to the growth of the Women Marines since 1918. Photographic displays showing women recruits training at Parris Island are highlighted.

At the end of the passageway is an art gallery featuring an exhibit from the Marine Corps Art Collection of Vietnam combat art. A similar gallery on the second floor is now showing the 101-piece David Douglas Duncan collection of Korean and Vietnam War photographs.

Parris Island sees its museum as not just a static exhibit center, but as a living working museum to include workshops, special temporary exhibits, lectures, films, art shows and classes, an oral history and personal papers acquisition program, and special guided tours.

In his remarks at the museum opening BGen Simmons congratulated MajGen Barrow and his staff and particularly Maj Condra and his assistants for achieving the first full-fledged command museum and observed that this "first" was entirely appropriate as it is at Parris Island that the Marine Corps begins for so many Marines. He added that it is the Marine Corps' plan to have such command museums at all major posts and stations.

The Marine Corps Recruit Depot Museum, Parris Island will serve as a prototype for other command museums to follow. A command museum depends primarily on local initiative -- the decision to start and the drive to keep the effort going -- and on local resources in people and funds to translate plans into a completed museum.

For its part, the History and Museums Division assists initially with conceptual and technical guidance in devising a basic museum plan. It then continues with research assistance on local history themes and helps with exhibit design.

In the case of the Parris Island Museum, after agreement had been reached between MGen Barrow and BGen Simmons on the direction that was going to be pursued, both Maj Merrill and Maj Johnson spent brief periods to temporary additional duty with the History and Museums Division in Washington and Quantico. The Museums Branch exhibit specialist, John DeGrasse, in turn, spent two short periods at Parris Island assisting in exhibits design and construction. Further help was given by the Museums Branch by

the loan of uniforms, weapons, and equipment for the exhibits as well as the loan of works of art from the Marine Corps Art Collection. The History and Museums Division is currently providing similar support to several other command museums which are as yet still in the embryonic stage.



*A portion of the Woman Marine Room.*



# Professional Development

Continuing the practice of recent years, the division arranged professional development seminars on a monthly basis this fall and winter. Attended by the officers and civilian professionals, historians, curators, librarians, and archivists, this year's seminars were designed to enhance the participant's awareness of research facilities and procedures in the Washington area.

The initial seminar session of the fall was held at the U. S. Army Military History Research Collection at the Army War College, Carlisle, Pa. Col Hart, in order to give the seminar participants a feel for a primary Marine Corps transportation mode, arranged for the 110-mile trip to be made in CH-46s of HMM-263 at Quantico. After briefings and orientation tours at Carlisle, the Marine

Corps visitors were encouraged to browse through the Collection's extensive library and manuscript holdings.

In October, LtCol Rogers, who had just completed an introductory course in archival research, arranged an orientation visit to the National Archives with emphasis on Marine Corps holdings and the Archives declassification program, audio-visual facilities, and museum display techniques. LtCol Rogers also set up a follow-on trip to the Federal Record Center in Suitland, Md. in November to examine facilities and storage, and retrieval procedures.

Maj Short assembled a large group of HQMC staff agency representatives in December for a seminar open to all interested persons on



*Historical Branch members are introduced to the Military History Research Collection's library and files. Left to right: Mr. Charles Smith, Historian; Mr. Henry Shaw, Chief Historian; Miss Joyce Eakin, Deputy Director of the Research Collection; Mrs. Joyce Bonnett, Archivist; Dr. Graham Cosmos.*



the reference sources available within Headquarters Marine Corps.

Shortly after the new year, Mr. Shaw set up visits and seminar discussions at the Army's Center of Military History on research support available through Army and Air Force agencies and at the Naval Historical Center on the Navy's library, ar-

chives, photographic, and reference resources.

John Groth, dean of American combat artists, after opening a show of his paintings and receiving a Certificate of Commendation from the Commandant, spoke for over an hour to members of the division on his experiences as a combat artist in five wars.

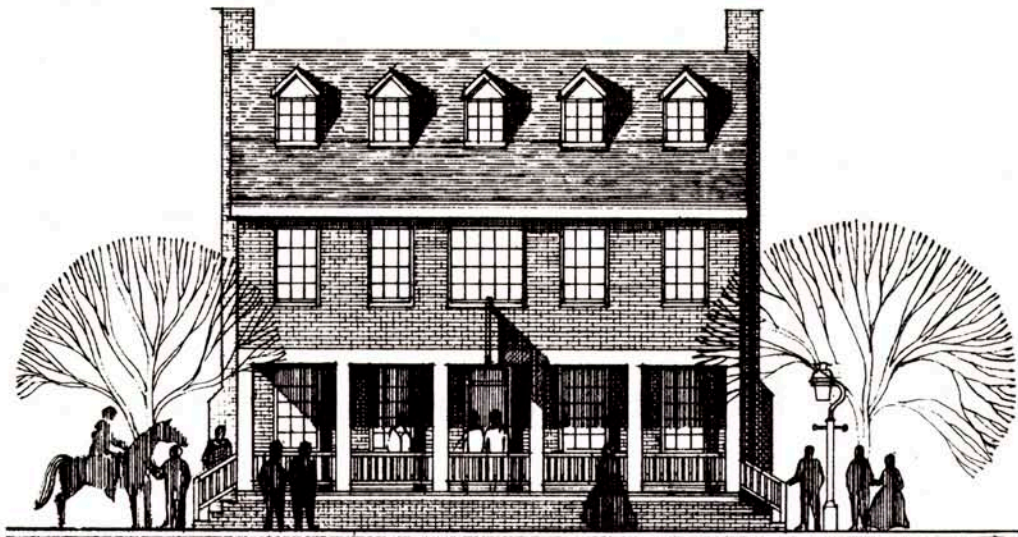
## Tun Tavern Reconstruction

Tun Tavern, the traditional birthplace of the Corps, will be reconstructed in the new park on the shore side of Penn's Landing in Philadelphia's historic Olde City. Close to the original site, which will be covered by the Delaware Expressway, the setting will provide the Tavern with handsome landscaped surroundings.

John Adams' Naval Committee of the Continental Congress is believed to have met in upper rooms of the Tun, and following discussions which led to the establishment of the Continental Navy, recommended the raising of two battalions of Marines, which recommendation was adopted by the Congress on 10 November 1775. Tradition holds that the first recruiting for the new Corps was done at the Tavern.

An architect's rendering of the planned reconstruction is shown here. It is based on an early 19th Century woodcut of the tavern as it was during that time. The reconstructed tavern will be designed following careful attention to the architectural style and details of the 18th Century when the tavern was built. The major exterior materials will be brick with wood trim, typical of the period. The first floor will be designed as a tavern with appropriate interior details and furnishings. These rooms are to contain exhibits portraying Marine Corps history. Second floor rooms will be offices and meeting rooms. Garden areas around the tavern will contain paved areas for receptions, a walkway at the north side of the building representing Tun Alley, and a reconstruction of the pump which supplied the original tavern with what was reputed to be the best water in Philadelphia. Planting will be handsomely arranged and selected from species used in 18th Century Philadelphia gardens.

The reconstruction was conceived by the Marine Corps Reserve Officers Association and is being executed by the Marine Corps Memorial Foundation with donations from Marines and friends of the Corps. Construction is expected to begin early in 1975 with a hoped for dedication ceremony on the 200th Anniversary of the Corps. Those interested in the project may contact the Marine Corps War Memorial Foundation, 888 17th Street, NW, Washington, D. C. 20006.



*Tun Tavern as it will be reconstructed.*

## New History and Museums Logotype

For the past several years the History and Museums Division has used as a logo on its publications a reproduction of the Marine Corps 1808-1820 cap plate. The eagle bore in its beak a riband with the motto, "FORTITUDE," from which this newsletter takes its name. The rectangular format of the cap plate posed some problems in use as it was not in all cases compatible with desired layouts. Moreover, its busy design tended to become incomprehensible when reduced in size beyond a certain point.

The History and Museums Division has adopted a new logotype, not to replace but to supplement the familiar 1808 cap plate logo. The new logo will incorporate the 1804 Marine button design which still is in use on Marine buttons.

The new logo is more open in design and lends itself to layouts

where a circular format is desirable. The 1804 button with its 13 stars, eagle, and anchor is still in use today after 170 years although the stars have been changed from six to five points and the design of eagle and anchor has been cleaned up somewhat. The button has particular significance as it is the oldest American military insignia in continuous use. A similar eagle and anchor appeared in later years on shoulder belt plates and cartridge box plates and, in 1868, was combined with the Western Hemisphere of the earth into the Marine Corps insignia as we know it today.





## "I am going on patrol, who comes with me?"

One thing often leads to another when the Museums Branch accepts donations. Last year retired BGen Richard Malcolm Cutts, Jr., USMC, famed inventor with his Marine father of the Cutts Compensator for shotgun and machine gun muzzles, died on his farm at The Plains, Va. In due time his daughter, who was settling the estate, offered the museum his papers, which mostly concerned his ordnance inventions, and a quantity of experimental compensators. In the course of picking-up this collection we were shown scrapbooks belonging to MGen John Twiggs Myers. Myers had married the elder Cutts' sister and had died without issue so the scrapbooks had been retained by the Cutts' family. Needless to state the books were a treasure trove of Marine memorabilia dating from 1898 to Myers' retirement in 1935. We borrowed six books in order to reproduce some of the photographs for the Photograph Collection and to copy some of the more interesting documents. Some of the material relating to Myers' conduct during the Boxer's siege of Peking in 1900 was particularly interesting and its repetition here serves as an appropriate reason to review the career of this distinguished Marine. We conclude, as well, an oral history reminiscence of Myers by LtGen George F. Good, Jr.

John Twiggs Myers, whose distinguished career began as a second lieutenant when he took a 30-Marine landing party ashore on Guam on 21 June 1898 to disarm the Spanish garrison, is even better known for

his exploits just two years later in defense of the foreign legations at Peking.

With 48 Marines and three sailors from USS *Oregon* and USS *Brooklyn* and in company with detachments of Marines from British, Russian, German, French, Italian, and Japanese ships, he entrained at Tientsin for Peking where he arrived at 2300 on 31 May, just before the city was encircled by the rebellious Boxers.

From positions on the wall the small international force of Marines repulsed assault after assault. The frustrated Boxers then resorted to erecting a siege tower which, higher than the wall, would command it and the legation compound within. Capt Myers led a sortie beyond the wall to destroy the tower. At the head of 14 of his own Marines



Captain John T. Myers, USMC



plus 16 Russian and 25 British Royal Marines, Myers signaled the attack at 0300, 3 July. After vicious hand-to-hand fighting in which Myers was wounded by a spear the attack was successful. The British Minister, Sir Claude M. MacDonald, who coordinated the international defense, called the action "...one of the most successful operations of the siege, as it rendered our position on the wall, which had been precarious, comparatively strong." Largely because of the successful sortie, the disheartened Boxers agreed to an uneasy truce on 16 July.

For his bravery Myers was brevetted major and advanced four numbers in rank. President McKinley, in his message to Congress in February 1901, mentioned Myers by name. Myers wore the Brevet Medal after it was authorized in 1921.

A more lasting tribute was paid Myers' leadership when a few years later a monument to the Royal Marines was erected outside the Admiralty in London. One of the bronze bas-reliefs shows Myers leading the Royal Marines in his sortie against the Boxer tower.

Myers received more recent and popular recognition in a highly fictionalized movie version of his exploits, *Fifty-Five days at Peking*, released by Allied Artists in May 1963. In it actor Charlton Heston played the Marine captain around whom the defense of the legations centered.

The most poignant tribute to Myers' leadership at Peking is contained in the day book of a German soldier, Gefreiter Koch, and quoted in the Minister's report, a translation of which is inserted in one

of the Myers' family scrapbooks.

Evidently Koch and his men had been transferred from Myers' command and he commented in his day book as follows: "We can no longer put a sentinel on the American barricades. Tis a pity that we have not the opportunity of fighting under Captain Myers anymore. Very seldom indeed have soldiers ever taken a liking so quickly to a foreign officer, as we have to Captain Myers. He never leaves the barricade day or night, and in the most critical moments, he is as calm as others are after a good dinner. The other day, one of our American comrades was slightly unwell; we were lying on the ground without anything beneath us and with stones for pillows. Captain Myers alone had a skin rug, which he at once gave up to this ill soldier when he saw his suffering face and he himself lay down in the same discomfort as ourselves. He shares conscientiously with us--who had black bread with lard--his little rool with horse meat, and that little piece which we all got from him tasted better, by God, and satisfied us more than many a delicate dish would have done from other hands. Usually the order is given, 'Patrol forward.' With him it is 'I am going on patrol, who comes with me?' the result being that he never need look far for volunteers. "

Retired General Good recalled serving as an aide to Myers in 1925 when Myers commanded the brigade in Haiti. In an oral history interview Good describes Myers as a "gentleman of the 'old school' who was greatly admired by his whole command." Good continued, he was "always braced, always shined to the nth degree. I never saw him do or say anything that could be considered to be in-



appropriate for a senior officer to say or do. He was the quintessence of dignity, and everybody that worked with him and for him admired him. He had known me for a good many years, and to emphasize the point I made about how dignified he was, when he came down to the brigade headquarters in the morning I would always be down in front of the building to greet him when he got out of his car, and he would say, 'Good morning, Franklin', (always the whole name, he'd never chop it off to Frank), and I was Franklin until we got up to his office door and from the time he went through that door in the morning until the end of the day, I was 'Lieutenant'."

Myers served in the Philippines, Hawaii, and Haiti: at Mare Island, San Diego, Parris Island, and Quantico; went to school - Naval War Col-

lege, School of the Line at Leavenworth, Army War College, and Field Officers School at Quantico; and pulled five tours of sea duty culminating in his assignment as Fleet Marine Officer of the Atlantic Fleet on the flagship USS Pennsylvania in European waters during World War I. Before World War I he commanded battalions in Santo Domingo and Cuba and off the West Coast of Mexico and after the war commanded the brigade in Haiti. As a brigadier general from 1929 to 1933 he was Assistant to the Commandant and upon promotion to major general commanded the Department of Pacific, San Francisco. He retired in 1935 and was advanced to lieutenant general on the retired list in 1942 when a law was passed authorizing such promotions for officers who had been specially commended in combat. He died in 1952.

F.B.N.



*Bas relief on Royal Marine Memorial in London. Capt Myers is the extreme right hand figure in field hat with sword raised.*



# People and Places

BGen E. H. Simmons, who holds an MA degree from Ohio State University's School of Journalism, returned to the University on 12-13 December to address in pre-graduation ceremonies the newly commissioned officers of the three ROTC programs. The director earlier had represented the History and Museums Division of the U. S. Air Force Academy's Military History Symposium on 9-10 October. Appropriately enough, as the theme of this year's meeting was the American Revolution, this was the first public occasion when copies of Maj Waterhouse's paintings of Continental Marines were displayed.

*BGen E. H. Simmons, Col Brooke Nihart, and Mr. Henry Shaw, Jr. attended the Governor's meeting of the Company of Military Historians at Charleston, S.C., last October.*

Four Marine Corps artists were present at the Norfolk, Va. opening of an 84-piece show of their works from the Marine Corps Art Collection sponsored by FMFLant. The artists, Reserves, Col Peter Gish, Maj John Dyer, and Capt Leonard Dermott, and retired MSgt John DeGrasse, had covered various FMFLant training exercises in Norway, Greece, Turkey, Panama, Puerto Rico, Twenty-nine Palms, Camp Drum, N.Y., and Reid State Park, Maine, during the years 1971-1974. The show continued through the month of November at the Virginia National Bank in Norfolk and the opening was featured on a local television program.

*Several promotions were received recently by members of the division. 1stLt Babs Meairs, Project Inspector for the Armed Forces Bicentennial Exhibit Van Project, was both integrated into the Regular Marine Corps and advanced to her present rank. The Historical Branch's Administrative Officer, J. Robert Fitzgerald, became a CWO-3 on 30 October and the following day Museums Branch's Administrative clerk, Richard Southerland received his corporal's stripes.*

Two members of the division recently transferred to other government activities. Mr. James Santelli of the Histories Section became an editor-writer with Labor Department's Management Services Division and Mr. John DeGrasse, Exhibits Specialist, joined the staff of the Naval Memorial Museum.

*New members of the division include LtCol Russell B. Tiffany, who joined the Historical Branch with a brand new MA in History from the University of Maine, and Maj William J. Sambito, also assigned to the Historical Branch, and a recent graduate of the Armed Forces Staff College. LtCol Tiffany, an infantry officer before his university tour, served most recently as G-3 of Camp Butler on Okinawa; Maj Sambito, a naval aviator, before his Norfolk schooling served as Executive Officer of HMM-262 at Kaneohe, Hawaii. SSgt Boyd Raybourn reported on board as Administrative Chief of the Museums Branch from Inspector/Instructor duty at Flint, Mi.*



and PFC Lisa Krause joined the Museums Branch as clerk-typist from similar duties with the Officer Candidates School at Quantico. Mr. Eugene J. Beatty joined the staff of the Museums Branch at Quantico as an aircraft mechanic in the Aviation Unit. Mr. Carl DeVere, from the Training Support Center at Quantico, has taken Mr. DeGrasse's place as Exhibits Specialist.

Col Raymond Henri, USMCR (Ret) has been returning to active duty for brief periods recently as Marine Project Planning Officer for the Bicentennial Van Project. His major article, "Combat Art Since 1775," appeared in the November *Marine Corps Gazette*.

A round dozen division members plus colleagues from the Navy Memorial Museum and the Navy Exhibit Center were conducted on a tour of the Hall of Military and Naval History at the Smithsonian's Institution's Museum of History and Technology. The tour, arranged by the Museums Branch as part of the division's continuing series of professional development seminars and tours, was conducted by Mr. Craddock Goins, Curator of Military History, and Dr. Philip K. Lundeborg, Curator, Curator of Naval History and also a former member of the Commandant's Advisory Committee on Marine Corps History.

Col Herbert Hart, Deputy Director for History, represented the Corps at the Western History Association Conference on Western America in Rapid City, S.D., in October, where he organized an academic session on the "Military in the Black Hills." On 10 November he attended the ground breaking of Tun Tavern

Reconstruction, representing the division.

The Museums Branch Art Gallery in the Washington Navy Yard played host on Sunday, 19 January to the National Capital Military Collectors. Some 70 members and guests of the group, which specializes in painting and collecting military miniatures--toy soldiers -- in authentic historical uniforms, attended the afternoon affair. The main attraction was a viewing of photoreproductions of Maj Charles Waterhouse's series of paintings, *Marines in the Revolution*, which was followed by the monthly competition for best painted figures in various categories.

Capt Mary F. Edmonds, assigned as an historical writer in the Reference Section, completed a two-week tour of West Coast Marine Air Stations and facilities in October. She was a member of the Inspector General's team whose special inspection area was unit compliance with the Marine Corps Historical Program.

The Chief Historian. Mr. Henry Shaw, attended the 89th Annual Meeting of the American Historical Association in Chicago where there were a number of interesting sessions on various aspects of military history.

Col Brooke Nihart attended the conference of the Organization of Military Museums of Canada at Montreal last September

Messers Rowland Gill, Richard Long, and Charles Wood of the Museums Branch, received commendation certificates for accruing 1500, 1000, and 500 hours of sick leave credits.

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